

Royal Conservatory of Music

OF TORONTO

MONTHLY BULLETIN



NOVEMBER, 1948

Conservatory Symphony

The Royal Conservatory Symphony Orchestra began weekly rehearsals October 4th, under the Principal's leadership. The Orchestra was founded by Frank Welsman in 1906, and is the oldest symphonic organization in Toronto. Mr. Mazzoleni has been the conductor since 1934. Membership is made up of advanced students of the Conservatory.

This season the Orchestra will be dividing its rehearsal time between preparation for public performances, concerto readings with student soloists, and manuscript readings of works by student composers. The idea of using the orchestral rehearsals as a sort of "workshop", where student composers may have the valuable experience of hearing their own work in orchestration as it progresses, is in line with the Conservatory's policy of fostering original work by young Canadians. Yet another indication of the way this policy is being carried out is found in the re-organization, after some seasons' lapse, of the Conservatory's classes in the study of chamber music, where, besides gaining a reading and playing familiarity with works of the standard repertoire, the student performers will have an opportunity of trying out, and the composers of hearing, original works by students.

Orchestral Scholarships

The Mina Flavelle Barrett scholarships for the current season were announced by the Principal last month. These awards were instituted two years ago to promote and maintain the high standard of orchestral playing in Toronto, and are open to students of woodwind and brass instruments who contemplate making orchestral playing their profession. The Conservatory feels proud to reflect that five of the past winners have already become permanent members of the Toronto Symphony Orchestra.

The 1948-49 awards went to: Harlan Green, Dewberry, Alta. (flute); John Edward Hutchings, Barrie, Ont. (oboe); Don Johnson, Toronto (trumpet); Carl Edward Kaye, Toronto (violoncello); John Drewniak, Toronto (violoncello).

Senior School Awards

The following scholarship awards in the Senior School of the Conservatory have been announced for the academic year 1948-49:—

Massey Harris Scholarship: Jean Hamilton, St. Thomas, Ont., piano. Robert Simpson Company Scholarship: Patricia Lewis, Regina, piano. E. P. Taylor Scholarship: Carol Wright, Trail, B.C., piano. Council of Jewish Women Scholarship: Andrew Benac, Toronto, violin. Andre Dorfman Scholarship: Lois Marshall, Toronto, voice.

Senior School Scholarships: Doreen Stanton, Edmonton, piano; George Pyper, Toronto, violin; Anton Diel, Westmount, P.Q., voice; Erica Zentner, Regina, violin; Albert Marson, Toronto, voice; Mario Bernardi, Kirkland Lake, Ont., piano; Marguerite Gignac, Windsor, voice; Mary Alice Rogers, Hamilton, voice; Marian McLennan, Detroit, piano; Mario DeSotto, Windsor, violin; Jean Patterson, Calgary, voice.

Five O'Clocks

The Conservatory's annual series of five o'clock recitals of chamber music will begin on Wednesday, November 24th. The first program will be given by the Parlow String Quartet, and will feature the first performance in Toronto of Benjamin Britten's String Quartet No. 1.

The concerts were initiated during the war years in a series of benefit performances given by faculty members in aid of Dame Myra Hess's National Gallery Concerts. Since the war they have expanded into a regular series held bi-weekly during the winter season in the Concert Hall.

The complete 1948-49 series is as follows:

November 24th—Parlow String Quartet.

December 8th—

Bela Boszormenyi-Nagy, pianist.

January 12th—

Greta Kraus, harpsichord.

Cornelius Ysselstyn, 'cello.

Gordon Day, flute.

Perry Bauman, oboe.

January 26th—Norah Drewett, pianist, and

Geza de Kresz, violinist.

February 9th—Parlow String Quartet.

February 23rd—Lubka Kolessa, pianist.

Music Publishing in Canada: A Discussion

Three prominent Canadian musicians, affiliates of the Conservatory, present their views on the state of publishing in this country and the outlook for the young Canadian composer who is eager to have his works made available to a large public.

Sir Ernest MacMillan:

There is a great deal more and better music being written in Canada now than twenty, or even ten, years ago. This is a most encouraging sign and it is natural that there should be also a great demand — much of it, understandably, on the part of the composers themselves — for increased effort in the publication of new music in this country.

Now, publication means not only printing: it means pushing as well: and there is always a limit beyond which a publisher, however high-minded, cannot be expected to push new works from which there is likely to be little or no commercial profit. The Canadian market is comparatively small and publishers who are able and willing to undertake publication and handling of large works must look abroad for revenue. Some publishers in Canada have already published a great deal of Canadian music, as a list recently compiled by CAPAC shows. Some of this has been profitable; but a great deal of it has not.

The ambitious composer would do well to make his name with small works, instrumental solos, songs, pieces which can be published at small cost and can be expected to achieve more than one or two performances; extensive orchestral works can hardly be produced unless he has enough leisure to do his own copying or enough money to pay a professional copyist. I dare assert that if a collection of well-written art-songs by Canadians were compiled, or a collection of serious short works for the piano, half-a-dozen publishers could be found for it within a week. Many organizations such as women's clubs in the United States and elsewhere are anxious to include such works by Canadians on their programmes.

But the works we as musicians want to hear and want to promote are almost never commercially profitable to the publisher unless the composer is well known — sometimes not even then. What is urgently needed is an organization run either by or for composers, which would undertake to subsidize the publication of worthy Canadian music, the duplication of scores and sets of parts of orchestral works (which can be done by processes other than printing), and the manufacture and distribution of record-

ings of important works, large and small. I must take off my hat to the C.B.C., which has already given remarkably strong support to Canadian composers in all these fields, though I am unable to understand why so many of the works recorded have not appeared on the open market.

A Canadian government body analogous to the British Council, which has done so much to make the works of British composers known throughout the world, could work wonders. Failing this, an organization on the lines of the League of Composers in the United States, if reasonably well subsidized from private or public sources, might meet the needs of the case.

Godfrey Ridout:

Because the concert-going public in Canada is so small, and of that the number who like and understand contemporary music is even smaller, the publishing of Canadian music becomes hazardous. One solution that immediately occurs to me is for the composer to convince a publisher with a world-wide connection to take his music. Then the music would be exploited and offered for sale in countries where the general demand for contemporary music is larger. In a few cases this is just what is happening.

Publication, however nice it is for the composer, does not end the problem. The musical layman, who buys music, must be convinced that the music is good enough. Is it? Time alone will tell.

Barbara Pentland:

The composer's lot in Canada would be a happier one if there were more time simply to compose. Apart from earning a living in other ways, the composer must in a sense be his own publisher. He must continually provide copies for performers, which he must copy himself in the first place (copyists are expensive) on special paper, and have reproduced at so much a page, and then bind, to say nothing of all the correspondence involved. Copies are frequently not returned, and several hundred dollars can be spent annually in this way.

It is always a matter of astonishment, to say the least, that Canadian publishers have lacked the will and initiative to establish any sort of constructive policy towards this problem, or any responsibility towards new Canadian music. Some large firms have had a toe in Canada for many years, but have confined their publishing activities to London and New York.

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News in Brief

(Material for inclusion in next month's Bulletin should reach the Publicity Department by November 12th.)

Principal Mazzoleni visited Sarnia on September 29th on the occasion of the 20th anniversary meeting of the Lambton chapter of the O.R.M.T.A., where he was the main speaker. The Principal also addressed the Heliconian Club in Toronto on October 6th on the subject of the Conservatory's future plans, and introduced the guest speaker, Bela Boszormenyi-Nagy, newly appointed to the piano faculty, who spoke concerning his recent experiences as teacher and as concert artist in Budapest.

Sir Ernest MacMillan received the honorary degree of Doctor of Letters at the fall convocation at McMaster University on October 22nd, being only the fourth person in the history of the University to be so honored. His convocation address was entitled "The Place of the Fine Arts in a Liberal Education." During October Sir Ernest also played the first of the Casavant Society organ recitals in Eaton Auditorium, gave a performance of the Franck Piano Quintet with the Parlow Quartet for the Women's Musical Club, and conducted the opening concerts of the Toronto Symphony Orchestra.

Oskar Morawetz, of the theory and composition faculty, received word recently that his Sonata Tragica for piano, winner of the 1945 CAPAC award, was performed over the Australian broadcasting network this summer by the Australian pianist Frank Warbrick. George Lambert, G. D. Atkinson, and Robert Rosevear will adjudicate at the Kiwanis Musical Festival in Guelph in November. Herman Geiger-Torel, stage director of the Opera School, will spend a short leave-of-absence this month in Havana, where he will direct the staging for a special performance of Wagner's "Tristan" with Kirsten Flagstad and Max Lorenz.

The following faculty members presented recitals in Toronto in October: Agnes Butcher, piano; Ernesto Vinci and Greta Kraus, voice and harpischord; Lubka Kolessa, piano; Tova Boroditsky, piano. Geza de Kresz appeared as soloist with the Toronto Symphony Orchestra at the first subscription concerts of the new season, October 26th and 27th. A series of four Bach organ recitals was given at St. Paul's Anglican Church in Toronto last month, with Sir Ernest MacMillan, Muriel Gidley, Frederick C. Sylvester, and Dr. Charles Peaker as the soloists. In the C.B.C.'s "Layman's History of Music" broadcasts last month the following faculty mem-

bers and students took part: Gerald Bales, Dirk Keetbaas, Cornelius Ysseltyn, Greta Kraus, the Solway Quartet, and the Parlow Quartet.

The staff of the Faculty of Music of the University of Toronto entertained at a tea on October 1st, in the Recital Hall, to meet new and old students of the Faculty. The Undergraduate Association of the Faculty presented a benefit concert in Convocation Hall on the 28th of October, as part of the University's Red Feather Fund campaign. Alberto Guerrero, pianist; Frances James, soprano; Edmund Hockridge, baritone; Hyman Goodman, violinist; Dr. Healey Willan, organist; the Solway String Quartet, and the Leslie Bell Singers were the featured artists, and Sir Ernest MacMillan acted as master-of-ceremonies.

Gluck's "Orpheus" will be featured in an hour-long broadcast by the C.B.C. Opera Company on November 17th. Several members of the cast are from the Opera School of the Conservatory. Nicholas Goldschmidt will direct the broadcast. The annual series of Sunday afternoon concerts at the Art Gallery of Toronto will begin on November 7th. The first program will be given by Geza de Kresz, violinist, and Norah Drewett, pianist, and succeeding programs will present John Coveart, pianist, and Lois Marshall, soprano. Margaret Ireland, former Conservatory student, will play a piano recital in Eaton Auditorium on the 6th of this month. William Thompson, tenor, will be heard in recital on November 13th in the Concert Hall, with Weldon Kilburn at the piano. Pupils of the following faculty members will present studio recitals at the Conservatory this month: Arthur Wilkins, John McKnight, Esme Williams, Helen Simmie, John Montague, Madeline Bone, Eileen Law, Dorothy Allan Park, Boris Berlin, Elizabeth Peek, Elfrida Boulton, Jessie Henderson. Branch recitals will be heard on the 6th and 20th in the Recital Hall.

The following have been admitted to the first year of the Senior School: piano — Mario Bernardi (Kirkland Lake, Ont.), Jean Hamilton (St. Thomas, Ont.), Millicent McRae (Toronto), Doreen Stanton (Edmonton); violin — Myroslav Biniowsky (Winnipeg), Mary Hennings (Vancouver), George Pyper (Toronto), Lois Thomas (Regina); voice — Anton Diel (Westmount, P.Q.), Marguerite Gignac (Windsor), Malca Laskin (Humboldt, Sask.), Jean Patterson (Calgary), Mary Alice Rogers (Hamilton); composition — Terry Spencer (Vancouver).

Christina Reid, of Hamilton, a singing student from the studio of Emmy Heim,

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With the Alumni

The Annual Meeting of the Alumni Association, called by the General Council, will be held in Toronto on Friday, November 12th, at the Alexandra Palace. A luncheon for the members will precede the meeting. The season's first meeting of the newly-formed A.R.C.T. Association of British Columbia was held in the Vancouver Art Gallery in the latter part of September. Purposes of the Association as outlined are: to unite all B.C. recipients of Associateship diplomas, to present opportunities for public performances by members, to act as an agency in the interchange of performing artists throughout the Dominion, and to offer financial assistance to deserving music students. The executive is as follows: Keith Carswell, president; Roy Atkinson, vice-president; Bernice Chave, corresponding secretary; Marjorie David, recording secretary; Marion Downes Wallace, publicity. The executive of the Toronto Chapter of the Alumni Association entertained at tea at the home of Mrs. George Edmonds on Friday, October 1st, in honor of old and new members of the chapter. The Saskatoon Chapter held the opening meeting of the season on October 5th, at the Lyell Gustin Studios. A musical program was given by the 1948 Medalists and Graduates of the Conservatory, followed by a reception. Miss Doris Hellofs was elected president for the coming season.

Music Publishing

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However, the picture is beginning to change. There is now in Canada an organization (BMI Canada, Ltd.), established by the radio industry, which is publishing Canadian work. Some of it will be worthwhile and some of it will be bad; but the main point is that this is the first organization in this country to have such a policy. Canadian composers can look forward to a day when they will not have to admit to European performers that their works are N.F.S.

40 Years Ago . . .

"The principal event during October (1908) in the Conservatory Music Hall was the brilliant occasion of the opening of the new Casavant organ by Mr. Edwin H. Lemare. Nearly all the organists in town were present at the Lemare recital."

Additions to Library

Recent additions to the Conservatory Library include the full score of Strauss' "Rosenkavalier", the score and parts of Bach's "A Musical Offering", the vocal score of Douglas Moore's "The Devil and Daniel Webster", and three volumes of the Oiseau Lyre "Polyphonies du XIII Siecle" edition. And in records: the complete recordings of both "The Marriage of Figaro" and "Don Giovanni", Bach's "A Musical Offering", and a large number of modern works, including the String Quartet of Ernest Bloch, the Four Sea Interludes from "Peter Grimes" by Britten, Stravinsky's own recordings of "Le Sacre du Printemps" and "Jeu des Cartes", Ernest Toch's "The Chinese Flute", excerpts from Alban Berg's "Wosseck", and the complete recordings of "The Medium" and "The Telephone" by Gian-Carlo Menotti.

News in Brief

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was the winner of the three-hundred-dollar Marian Anderson award in Philadelphia last month, in competition with singers from all parts of North America. Doreen Hume, of Sault Ste. Marie, Ontario, a singing student from the studio of George Lambert, was recently awarded a thirteen-week contract with the C.B.C., following her appearance on the "Opportunity Knocks" program. Adam Gaw, tenor, a pupil of Albert Whitehead for the last two years, will leave early this month for Milan, where he will continue his studies. Clermont Pepin, third-year composition student in the Senior School, will perform his own Piano Concerto with the Toronto Symphony Orchestra at the Secondary Schools Concert on November 16th. At the November 2nd concert of Les Concerts Symphoniques de Montreal, Pepin's Symphonic Variations are programmed; his String Quartet will be played by the Parlow Quartet on November 14th as part of a short-wave broadcast to France.

Born: to Mr. and Mrs. Jean Letourneau (nee Kathleen Busby), a daughter, in New York City. Both Mr. and Mrs. Letourneau were formerly on the singing faculty. Mr. Letourneau is now a member of the Radio City Music Hall roster, and recently played the Duke in the Radio City performances of "Rigoletto". Born: to Mr. and Mrs. Marino Fraresso (nee Mary Loblaw), a son, in Toronto. Mrs. Fraresso was associated with the Conservatory in many capacities both before and after her marriage, most recently as director of the Concert and Placement Bureau.